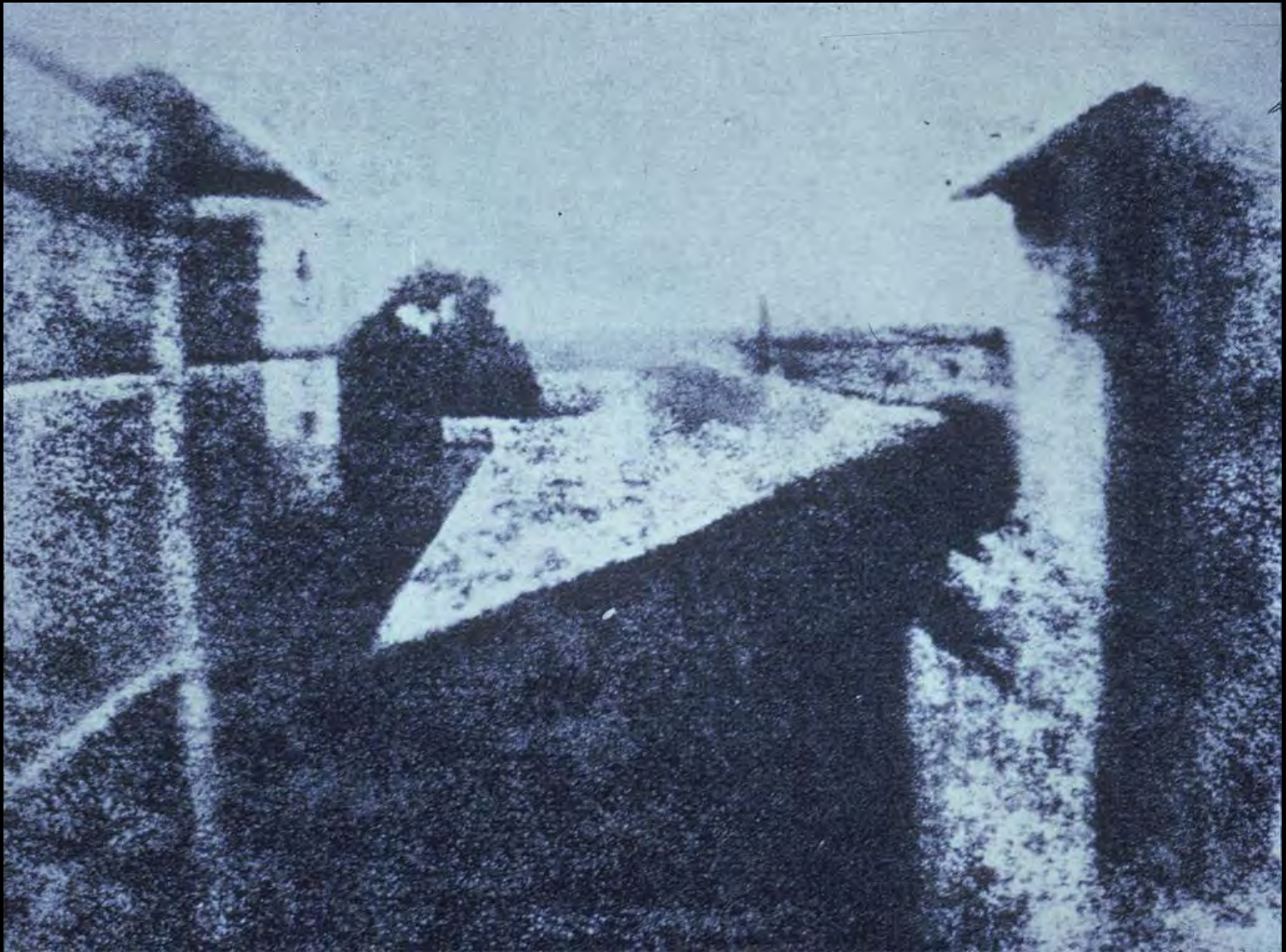


**AHST 4342-001 (85873)**  
**History of Media and New Media Art**  
**Fall 2014**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**Monday-Wednesday 2:30-3:45**  
**Class Location: AH2 1.204**

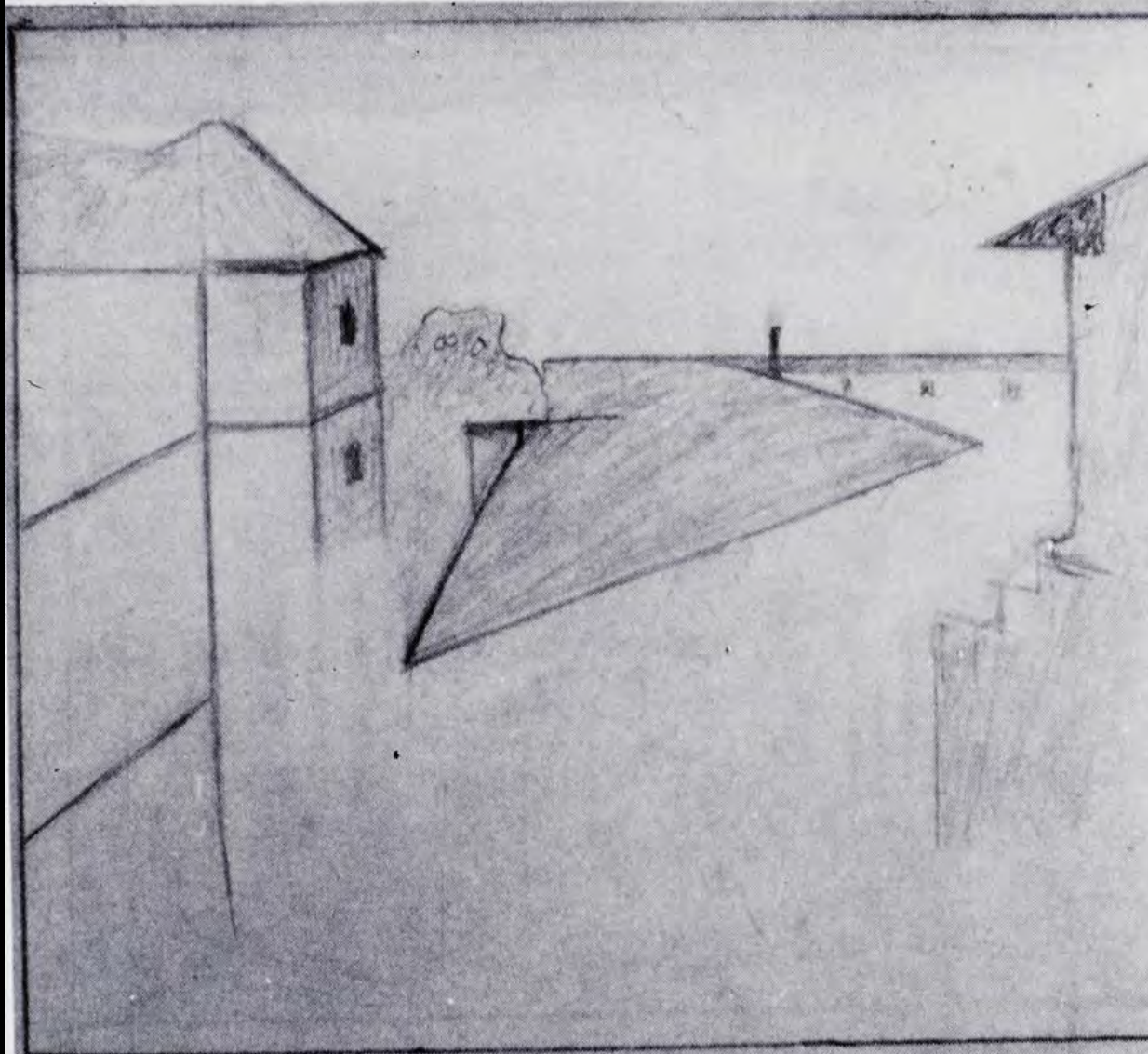
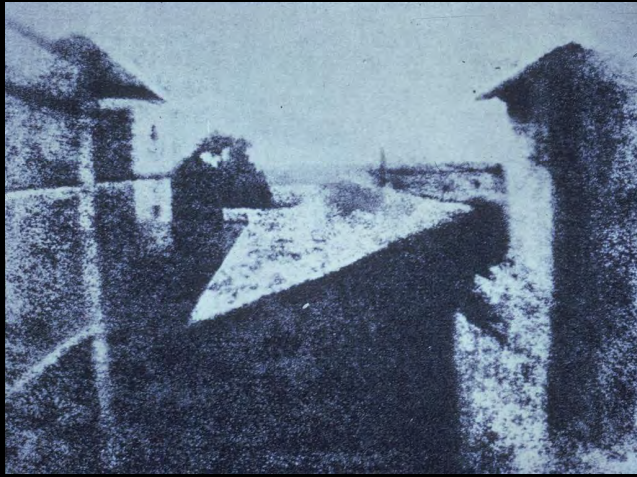
09/03/14

**Photograph: The Construction of Vision**



Nicéphore Niépce, View from Niépce's Window at Gras, 1826



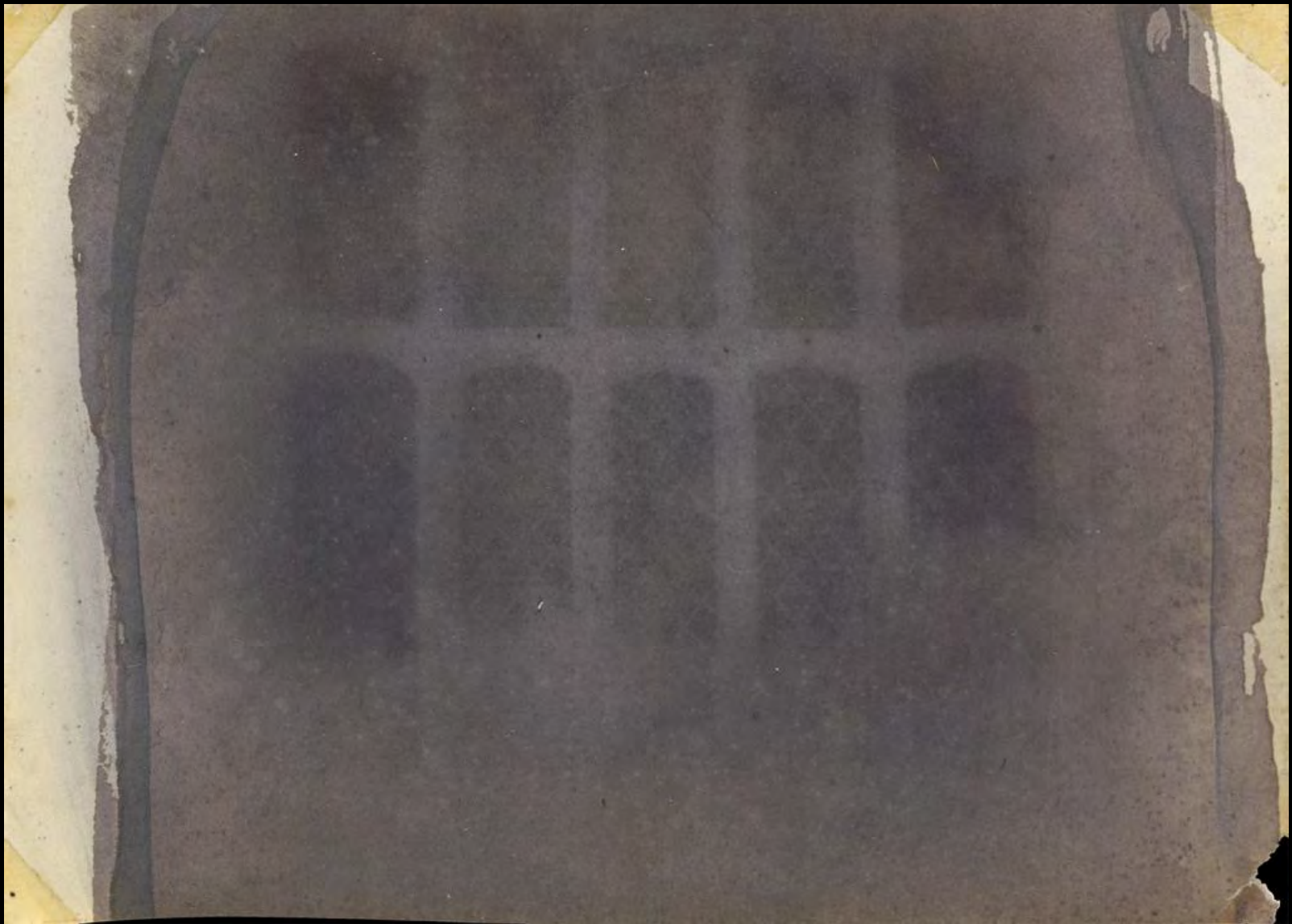


Drawing by Helmut Gernsheim,  
February 20, 1952

The world's first photograph from nature

by Nicéphore Niépce

View from the window at his study at Gras near Chalons sur  
(drawn by H.G. on Feb 20, i.e. before Kodak reproduced it)  
1952



William Henry Fox Talbot, The Oriel Window, South Gallery, Lacock Abbey, 1835 or 1839





William Henry Fox Talbot, Articles of Glass, 1843

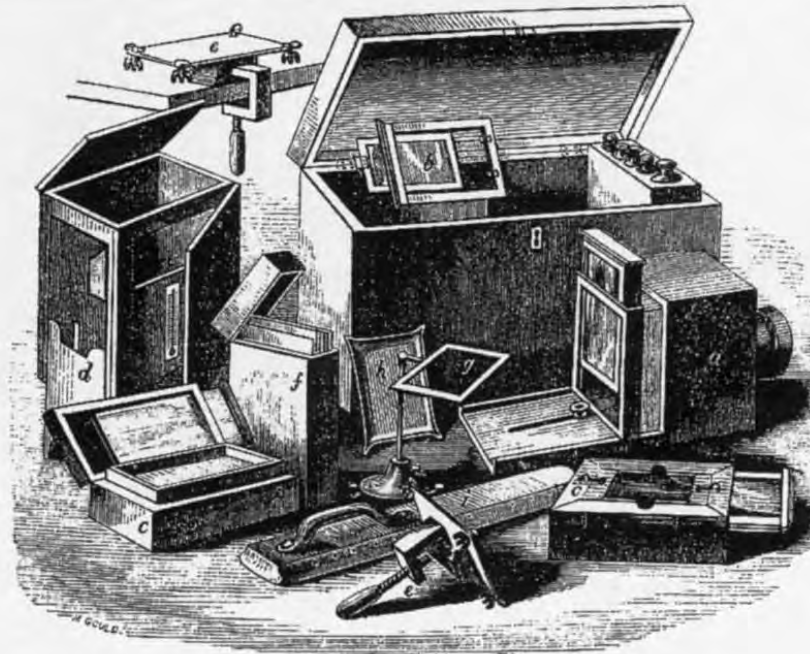




Louis Daguerre, View of Paris, 1839



- a. Camera obscura
- b. Silver plate
- cc. Iodine and Bromide Boxes
- d. Improved Mercury Cabinet with sliding legs



- ee. Plate holders with clamps
- f. Box for Plates
- g. Levelling stand
- h. Flat peculiar dish for washing
- i. Hand-buff





# The Cave

The Fire

The Roadway

Diffused Daylight

Ascent to Sunlight





This very insatiability of the photographing eye changes the terms of confinement in the cave, our world. In teaching us a new visual code, photographs alter and enlarge our notions what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing.

Susan Sontag



Matthew Brady, On the Antietam Battlefield, 1862





Jacob Riis, Tenement House Yard, from  
How the Other Half Lives, 1890

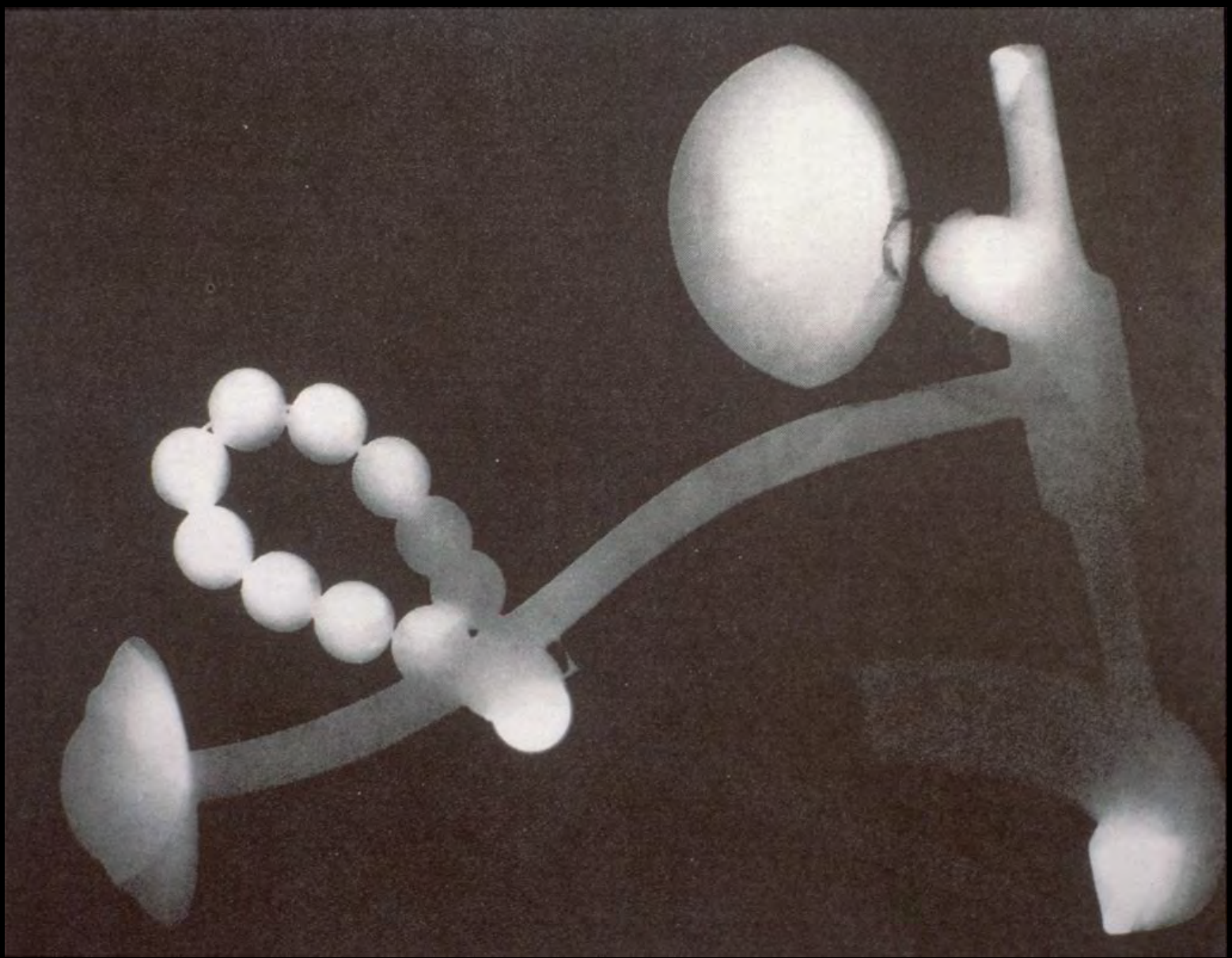
...a photograph can be treated as a narrowly selective transparency...the work that photographers do is no generic exception to the usually shady commerce between art and truth...

Susan Sontag





Alfred Stieglitz, The Steerage, 1907



Man Ray, Rayograph, 1922





Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936

The immensely gifted members of the Farm Security Administration photographic project of the late 1930s (among them Walker Evans, Dorothea Lange, Ben Shahn, Russell Lee) would take dozens of frontal pictures of one of their sharecropper subjects until satisfied that they had gotten just the right look on film – the precise expression on the subject's face that supported their own notions about poverty, light, dignity, texture, exploitation and geometry.

Susan Sontag





Robert Frank, Trolley, New Orleans, 1955, from *The Americans*

...images transfix. Images anesthetize.

Susan Sontag





William Eggleston, Los Alamos, 1966-74



William Eggleston, Red Ceiling, Greenwood, Mississippi, 1973



# LANDSCAPE

MANUAL

J. WALL,

25¢

Jeff Wall, Landscape Manual, 1969

ny sight of the two of them together, he drifting his dreary city chemical pictures across dusty spikes of coarse grass, she admiring the plants and keeping an eye out for squirrels, rabbits etc.---both of them, their hands at their sides, have never really been "without" beauty at all. Making a journey aboard ship in the future all the photographs have been taken, now scattered along a dirt road marvellous dust settling on the chemical hard surfaces a natural bond---as natural as real light falling on # the real sensitive silver emulsion on the celluloid strip or the eye.

EVERY EVENING AT [REDACTED] LIGHTNING

Here sitting at the desk---typewriter, camera, light-meter, tape [REDACTED] recorder---open window to my [REDACTED] immediate right---this afternoon October 7 1969 Tuesday 3:37 p.m.---unravelling the images and sequences of the past into the small dusty road---deep green clustering shrubby small trees coarse spiky blades of grass---<sup>the</sup> small gently undulating dirty road



Note: rows of windows ---

leading at once to the water and down from the camp. Approaching across yellow and dry meadow not shimmering in the clear white summer sunshine---instead placed not flat not rolling---

instead simply larger than the possibility of peripheral vision might be able to encounter--- these meadows a facility for rendering back the unusable words into real seeing---where have we the words for these meadows---approaching the small dusty road the most overpowering sense-impression is the smell of the heated dry grass, acres of dry [REDACTED] grass (boredom, sunshine [REDACTED] [REDACTED]---itself intensifying a weather (i.e.--landscape)-oriented disappointment---[REDACTED] looking down at dry shoes not very energetically stepping across coarse very dry flatt-



rows of apartment windows

(mute camera)

car windows as facility

(re-structured viewing system necessitating continuous orientation to [REDACTED] "continuum" of sensation)

ened grasses of the meadows stretching---without any effort involved---beyond constantly-moving frames established by the eyes.)---I am recalling these fields scorched and daylit as a factor in the question of their identity as a facility, or as simple-material for post-dated analogue 15 years later real experience. That is, when is not involved, but nevertheless remains a constant---this real time is flexible.



## KINDS CUT IN PIECES

Nothing appears irregular or out of place (but then, "out of place" doesn't seem "workable" at all) in other words, things can be accepted immediately, without reaction and reflection—but not without the living memory of those photographs, which are not even yours. In the ~~memory~~ of your conditioned consciousness—conditioned in level after level—one can penetrate farther and further: the photo-cards continue to fall into place; the photos continue to line themselves up in one single, apparently immutable order.



immutable apartment

Difting through the reams of photographs, you are co-ordinating a structure which threatens to reveal itself as mostly empty space. ~~looking~~ (looking through the photographs in the sensory) ~~looking~~

We agree that manipulation of structure does bring us deepened & sharpened understanding of the world ?? (Art?)—do we not?? Structural manipulation (this can of course

be image, word structure, etc.) breaks down more necessarily exclusive relationships between things and offers an "infinity" of new (i. e.—ageless) possibilities, revealing that the "importance" and "meaning" of these connections is ~~in the kind of~~ connection/separation or of relationship itself.



area—ageless possibilities

Word, image, or "formal" structures can be seen as schemata of less particular (and so less single & fully articulate) relationships: in language, the structure of the words should follow as closely as possible the structure of that which is occurring or existing outside the word universe, or outside a person's skin. In a world where this does not often occur, pathological problems of stunning explicitness are created. (Art) manipulation creates endless combinations; the relationships which are the "result" of this manipulation do not necessarily carry more or less "meaning" or "importance" than do the "original" set of relationships (i. e. the original organization of activity or ordering of "physical" members). What is revealed is the infinity of ways in which the facets of the world—themselves continually changing—can be related. They also show us that one arrangement does not necessarily take precedence over another.

## RIDES OUT IN PIECES

Nothing appears irregular or out of place (but then, "out of place" doesn't seem "workable" at all) in other words. things can be accepted immediately, without reaction and reflection—but not without the living memory of those photographs, which are not even yours. In the            of your conditioned consciousness—conditioned in level after level—one can penetrate farther and further: the photo-cards continue to fall into place; the photos continue to line themselves up in one single, apparently immutable order.

region



be image, word structure, etc.) breaks down not necessarily exclusive relationships between things and offers an "infinity" of new (i. e.—ageless) possibilities, revealing that the "importance" and "meaning" of these connections is in the limit of connection/separation or of relationship itself.



area—ageless possibilities

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Robert Frank, U.S. 285, New Mexico 1956



ECON - O - WASH  
14 TH AND HIGHLAND  
NATIONAL CITY CALIF.

John Baldessari, Econ-O-Wash, 14th and Highland, National City Calif, 1964-66



Martha Rosler, Rights of Passage, 1995-97





Martha, Rosler, Bringing the War Home:  
House Beautiful, 1970-71



Martha Rosler, Rights of Passage, 1995-97